

THE ROLE OF TERMA GENRE IN THE REPERTOIRE OF BAKHSHI

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ABSTRACT:

The article deals with the opinion about the Bakhshi performance repertoire of Uzbek folklore, the Terma genre, its uniqueness and types. Terma is the genre that prepares Bakhshi for the performance of epics and encourages the audience to listen to epics. They are created on a teacher-student basis as a separate genre of the epic type, which differs in the variety of Terma themes and formal structure and it is expressed the scientific-theoretical views about the factors.

Keywords: Terma, Bakhshi, repertoire, collection, tradition, epic composition, modernity

INTRODUCTION

The epic creation of the Uzbek people is one of the extraordinary phenomena, in which the very rich and ancient traditions of the folk artistic thinking are embodied. The artistic traditions of the epic art were formed and developed in the conditions of live oral performance with the participation and creative work of many generations and masters. The existence and continuation of the epic art in live oral performance processes is connected with the performance skills of the Bakhshis formed within the framework of stable traditions. Although Uzbek folk singers perform many epics in a live oral process, their repertoire is limited[1.125]. All works that Bakhshi mastered and sang creatively form his repertoire. Bakhshi singers works on two genres of folklore, that is, Terma and epics. They did not perform them, although they know many folklore genres, except for the Terma and epics. The repertoire of folk songs is very complex. Although they sang Terma and epics, but they are diverse in content and subject matter. Polkan Bakhshi learned more than 70 epics and performed them with improvisation, while some Bakhshis knew one or two epics. From this point of view, Bakhshi's performance and repertoire differs from each other We investigated and discussed the national Terma genre, its uniqueness, and the factors of developing national team creativity in the current repertoire of Bakhshi.

Materials and Methods

M. Perri, A. Lord, A.M. Astaxova, V.V. Propp, V. Jirmunskiy, K. Rayxl, B. Putilov, H. Zarifov, T. Mirzaev and many other epistemologists conducted research about the personality, aesthetic views, repertoire, skills, teacher- disciple tradition of the epic performer. Researchers' opinions about the epic performer (bakhshi, akin, manaschi, jirov, ashqi, rapsod, kobzar, bilinachi, etc.) show that the performer is an artist who studies, assimilates and transmits epic works to future generations accompanied by various musical instruments (sometimes without musical instruments). English scientist According to the A.

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Lord, "The performer of the epic is the creator of the epic. Singer, performer, composer, poet - these are different aspects of the story associated with the singing, performance and composition of the epic, although from different points of view" [2.25]. So, an epic performer is a professional artist with a perfect mastery of the arts related to music, composition, lyricism, acting and word skills. Although the artist performing the epic is called by different names in different nations, in Uzbeks it is associated with the personality of the bakhshi and his performance. Bakhshi is an artist who performs folk songs and epics. Bakhshis sing folk epics in the form of a dombra, often accompanied by kobiz, dutar (the name of a musical instrument), and pay special attention to the harmony of words and phrases. Although epics and epics form the basis of the repertoire of bakhshis, they are separate genres of folklore in terms of their performance and artistic-functional function. For example, the term differs from other genres of folklore in terms of the form of performance, the performance of a certain artistic-functional task. The term is a Turkish word and means to collect, to select. Poetically, it is a lyrical, lyro-epic work of 10 to 150-200 lines, performed by bakhshis, which reacts to events in social life, created about admonition, morality, words and phrases.

Although the terms are performed using a musical instrument, such as epics, they are distinguished by the fact that they are not formed on the basis of the place of reality, the behavior of the protagonists, the rigid system of images, and the whole plot. In Uzbek folklore, the performance features, genre features, ideological and artistic aspects of the teams on a theoretical basis. It has been shown in the research of T. Mirzaev, A. Musakulov[3].

In particular, folklorist A. Musakulov commenting on the national teams, said: The epic has the function of preparing for listening, the relationship with music is stable"[4.262]. In fact, the terms perform several functions artistically and functionally. First, it prepares the bakhshi-poets to perform the epic. Bakhshi-poets, especially bakhshis of Southern Uzbekistan, before reciting an epic, of course, perform a sample of a drum or one or two sets, and then begin to recite the epic. Second, from the point of view of the informational function, it draws the listener's attention to the examples of the epic in Bakhshi's work. At the same time, Bakhshi presents to the audience the epics he has learned from his teacher and is available in his repertoire. At the request of the audience, Bakhshi performs a sample of an epic. In this way, a live dialogue takes place between the baxshi and the audience. Some of the characteristics of the heroes of the epic are remembered by the audience, and on this basis, the people in the audience are brought into the spiritual world of the heroes.

O'n beshida oyday to'lgan,
Olmosini belga cholgan,
Go'ro'g'liga xizmat qilgan,
Qirq yigitni girdiga olgan,
So'rab o'tdi Avaz polvon,
Avazxondan aytayinmi? [5. 218]

Third, it serves the purpose of teaching epic to students. At the same time, the teacher first memorizes some parts of the texts and epics for the students of the bakhshis. In the art of baxshi, the tradition of discipleship is practiced orally, first by teaching and listening to the melodies and text of the epic, and then by memorizing the terms, epic formulas in the epic texts, and clichés. For example, the epics teach episodes that play an important role in the structure of the epic, such as a repetitive beginning with some changes, exhortation to the protagonist, watching him, saddling a horse, description of a horse,

ride on horseback, image of a battle, completion. Such teaching methods are the most traditional method of professional education, an important feature of the teacher- student relationship.

In general, the team serves as an introduction to the execution process. In addition, national performance as an independent genre was considered important for some bakhshis. Observations of folklorists show that even at the time when the tradition of epic poetry was developing, most of the bakhshis sang terms without performing samples from epics. Such bakhshis are nationalists, and their repertoire continued with creative work, reciting only excerpts from some epics and performing national teams. It is also clear from this that the bakhshis were also distinguished by their artistic potential, epic memory, and level of knowledge. Well-versed in the traditional methods and ways of performing epics, talented artists are professional artists, whose repertoire includes national and epic poems.

Results and Discussion

The repertoire consisted only of national anthems, and the performers and creators were nationalists, who performed national anthems rather than epics. Such bakhshis were distinguished in terms of talent, talent, and epic knowledge. This group of bakhshis has not mastered the level of professional art, only those who are satisfied with the performance. Creative bakhshis are those who have mastered the traditions of professional or epic poetry, who have learned many epics and poems orally from their masters. Bakhshi-poets continued to perform in mixed form, not separately. The methods of national performance are also sung in the context of a strictly generalized tradition and *badiha*. Although the terms are traditional and modern in terms of their creation, they are ideologically-thematically divided into a number of types. The repertoire of bakhshis includes such biographical, autobiographical and didactic terms as “Nima aytay?” (What can I say?), “Do'mbiram” (My drum), “Kunlarim” (My days), “Keltirar” (Brings), “Ko'rsatar” (Shows), and others, performed on the basis of strict traditions in terms of ideological generality, form and content. The mood of the performer is reflected in the melody of the drum, which is most often sung by the Bakhshi-poets. Bakhshi's inspiration, love for art, attitude to man and the world are uniquely artistic in the team.

Do'mbira o'zi xo'b yog'och,
Bo'ynida tori bir quloch.
O'ksib-o'ksib so'ylaysan,
O'ksingan egang ko'nglin och [5.166].

At the same time, the balance of folklore and individual creativity was not disturbed, and the international spirit prevailed. As a result of the recent influx of modern art into our social life, a sharp decline in attention to the performance of baxshi-poets, or interruptions in the teacher-student relationship, indicates the strengthening of national creativity in the art of baxshi. There are a number of social reasons for this. First, the work of the bakhshis was adapted to the worldview of the audience. The existing audience's sense of critical approach to listening to the epic, listening to the bakhshi, enjoying his work, waned. Bakhshis are now singing a new version of the epic, or singing national anthems, at weddings, events and celebrations in a cheerful and melodic modern form of performance that meets the needs of the audience. The reflection of epic space and time in the worldview of the audience, the approach to the text in the spirit of reality accelerates the growth of national creativity. Second, the bakhshi's epic memory and knowledge were combined under the influence of written

sources. The influence of biblical elements on oral performance is causing the traditional text to change in a certain sense. Therefore, a sense of individual creativity in relation to national texts, such as epics, began to take shape. As a result, Bakhshi feels like a modern artist and tries to tell a story or an epic on a free subject. In this case, the individual worldview of the bakhshi allows him to begin to approach reality on the basis of his knowledge and skills. Such situations, which occur in the live process, form the skills of speaking and creating on free topics.

Third, the lack of continuity of the teacher-disciple tradition, and the fact that most performers acted as independent bakhshis, also led to unintentional changes in the traditions.

Fourth, the increase in the number of bakhshis compared to epic bakhshis today strengthens the independent performance of the bakhshis, which in turn allows the bakhshis to perform more than the epic bakhshis. Interruptions in epic performance form modern interpretations and themes not only in epic texts but also in national melodies and performance features. Because "Bakhshi has to memorize a certain text of a song along with its melody. Knowing the tone helps the text to be stored and restored in memory, but it still does not guarantee that the text will be firmly sealed in the memory. The lyrics of the song can be forgotten, confused, distorted on their own. If the melody is forgotten, the bakhshi may at best be able to recreate the "synopsis" of the lyrics"[6.223]. This means that the performance of melodies and melodies, words and traditions will be balanced only if the repertoire of bakhshis lives on the basis of stable living traditions. An analysis of the compositions performed by modern bakhshis shows that they are being adapted to the performance of lyrical songs, and the weight, rhyme, and refrain, which make up the melodies and melodies of the ensembles, serve modern interpretations of traditional performance. The tendency of bakhshis to create terms on various topics using their creative abilities, the individualization of folklore traditions and variations, and the fact that traditional performance and text are changed based on bakhshi's ability are also associated with changes in live performance. These are, of course, cases associated with a certain period, that is, changes in the process of extinction of the art of baxshi. Such cases, in the bakhshi repertoire, reveal the bakhshi's thinking about the variant or traditional appearance of the teams, his artistic thinking about reality, his aspiration for poetry, and secondly, his modern performance skills. Sometimes in the performance of talented poets who have learned orally the methods and ways of performing the epic seen by the teacher, there are also elements of bibliography, cases of change of the epic worldview. For example, Kara and Chori Umirovs, Shoberdi Boltaev, Abdunazar Poyonov, Qahhor and Abdumurod Rakhimovs, Shodmon are seen in samples taken from the repertoire of bakhshis. In general, the comparison of recorded variants, scientific-theoretical analysis plays an important role in the continuation of epic performance and mastery in a stable tradition and in determining the specifics of the repertoire of bakhshis performance, as well as in analyzing updates in today's historical and folklore processes. Indeed, the comparison of options with a common plot, rather than the exact repetition of the text, is an important act in determining the changes associated with the individual skill of the bakhsh, how the bakhshis perceive the creative perfection that emerges at the base of the epic tradition. If we consider this on the basis of comparing the variants of the repertoire of Kadyr and Qahhor Rakhimov, the team "Ayrilsa" recorded from the repertoire of Umir poet Safarov.

It is known that Qadir Bakhshi Umir, as a student of the poet, mastered the methods and ways of performing epics orally. Qahhor Bakhshi is a son and student of Kadyr Rakhimov. The performance of a text in the repertoire of three generations of bakhshis plays an important role in determining the place

of living traditions based on the analysis of changes in its performance, showing how they are continued by generations.

Umir's "Ayrilsa" team has a folk style and folklore spirit. Because in the period of Bakhshi's life and mastery, the traditions of epic poetry are still alive, and the national melodies and word performances preserved in the memory of Bakhshi are in harmony with the traditions. Second, the bakhshi's epic knowledge, the style of performance that exists in his memory, has not changed. Such features can be considered using the following examples.

Baland tog'ning boshi qorayib qolar,
Bag'ridagi bo'ktar qordan ayrilsa.
Savdogarning yuki qalanib qolar,
Qatordagi qora nordan ayrilsa [7.170].

Recorded from the repertoire of Umir poet, this team retains its traditional form and content. The poet tried to describe in the team that every living and inanimate thing in nature and society is dear and precious to his partner, his confidant. The first and second verses, which serve as an epic formula traditionally used in the text of folk epics, serve as an important tool in the development of events, in the description of the behavior of the heroes.

The team has a didactic character. It preserves the core symbolic meaning of the separation motif and depicts it in a traditional way. In the Almighty, too, the painful states of separation are expressed through the depiction of spiritual experiences. But in it the strength of the individual sense of creativity in relation to the general is evident in the ideas expressed in the verses.

Turnalar ucholmas xildan ayrilsa,
Bedovlar yurolmas yo'ldan ayrilsa,
Tog'lar bukchayadi beldan ayrilsa,
Bulbullar sayramas guldan ayrilsa [8.40].

Although such expressions are dominated by the depiction of a sad depiction of the motive of separation, it is possible to see cases of harmonization of the elements of written literature with the benevolent worldview in the description of formal and semantic units. This shows that the bakhshi is literate, aware of the samples of written literature, as well as the fact that the general logic of the core motive is expressed on the basis of individual creativity. If we compare the text of this collection with the samples recorded from the repertoire of the students of Qadir Bakhshi Qahhor and Shodmon Bakhshi, then the whole picture will look completely different. Thus, the acquaintance of bakhshis with examples of written literature, the modernization of epic memory and knowledge on the basis of the listener's worldview, shows that he approaches the traditional text without knowing it, whether he follows the learned traditions or not, based on creativity, poetic skills. Similar and similar methods of national performance are observed in Qahhor Bakhshi Rakhimov's "Drops from the Sky", Shodmon Bakhshi Egambkrdiev's "Surkhandanman, Surkhandan", Shokul Bakhshi Mirzaev's "Ohu Nolasi" and a number of other published and performed national teams.

Conclusions. In short, today, as the performance of the bakhshis grows stronger and richer on the basis of modern interpretations, their recording and analysis are important in the study of the dynamics of the historical and folklore process and post-folklore. After all, the art of baxshi and epic continues to serve generations with its new interpretations.

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